

pects, devoid of hope; rather, memory should be rooted in the present, glancing with curiosity towards the past and towards what is to come, what will happen to us.

And here another question arises about the future, about our collective journey of reprocessing. What will we do with these chairs? Where will they end up? What use could we and do we want to make of them?<sup>1</sup> I like to think that from Palazzo della Ragione in Bergamo's upper town they will be scattered all over Bergamo, in symbolic places as well as in anonymous and random spots, and that they will become the comfortable or uncomfortable—as the case may be—chairs of another tragedy to be recollected and then painstakingly processed, before moving on, as life teaches us. Always.



1. Sixteen of the sculptures produced for Bergamo will go on to become part of the GAMeC collection, having been generously donated by the artist.